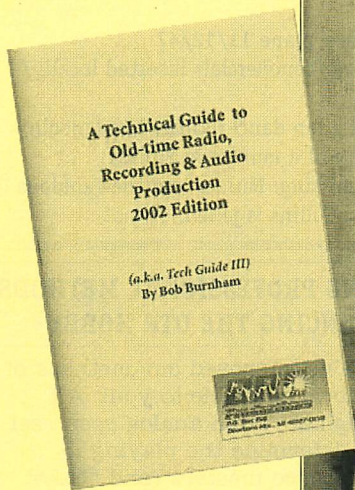


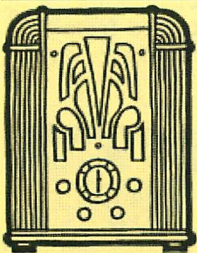
FALL/WINTER 2003

# INSIDE...

- OLD-TIME RADIO'S **NEW** "TECH GUIDE" SUPPLEMENT 3 (*with our compliments!*)
- **Newly released material on CD** (*all CDs still available on cassette*)



- Additional video releases... *plus Sherlock Holmes*
- Old time radio's Tech Guide 2002 Edition - **FIRST EDITION STILL IN PRINT.**  
(*Order today before they're gone*)



**BRC PRODUCTIONS**

P.O. BOX 158

DEARBORN HTS., MI 48127-0158

WWW.BRCRADIO.COM • FAX 313 277-3095

**2004  
30 YEARS!**





BRC Productions, P.O. Box 158, Dearborn Hts., MI 48127-0158

info@brcradio.com • www.brcradio.com

(b.)

## FALL/WINTER 2003 CD AUDIO RELEASES

### Henry Morgan Show The -

Here's classic comedy from "radio's bad boy" sponsored by Eversharp razors and pens. This series was from before his TV game show years on "I've Got a Secret."

7471 "Lovely Camp Schmo", dentists 5/8/47; Morgan's around the globe newscasts 6/4/47

7472 New York speech 6/11/47; The Disk Jockey 6/18/47

7473 Banks 6/25/47; Driving in Los Angeles 10/1/47

7474 California accessories on a new car 10/8/47; Henry's making a movie 10/15/47

7475 So this is New York 10/22/47; The American newspaper 10/29/47

7476 Lorraine and Dooley 11/5/47; Howard Hughes' plane 11/12/47

**It's a Crime, Mr. Collins** - This series was syndicated (commercials inserted locally/not included).

7477 Pink Lady - a whodunnit exploring whether a fan dancer killed Abe Lincoln; Red Hot Mama - This is a rather action-packed story of a murder in Florida.

7478 Lost Film - traffic homicide and Mrs. Collins missing; Murder and the Fabulous Redhead - a missing woman is found dead and Mrs. Collins is jailed. Oh no!



Just who is this silly man anyway?

### PREVIOUSLY RELEASED CD TITLES:

#### Jack Benny

6110 Trick or Treat 10/31/48

The Psychiatrist 11/7/48

6111 Dorothy Kirstein 11/14/48

Don Ameche 11/21/48



#### Lux Radio Theater

5847 The Life of Riley 5/8/50 stars William Bendix in a full hour based on the radio series.

6736 Murder My Sweet 6/11/45

Dick Powell stars in this classic Philip Marlow mystery.

**Life of Riley** - William Bendix

6037 Riley plans to build a house 7/25/43; Peg's old boyfriend, Butch 9/24/44

6038 Muley's party 10/9/44;

Boss's son-in law 10/22/44



### APPLYING PROFESSIONAL METHODS TO ENHANCING THE OTR HOBBY

The process: We've improved our methods of making these shows available to you! All new releases originate from analog open reel tapes. Once we determine the playing condition of the source masters (and "bake" the tape only if needed) the shows transferred to digital format and are first "parked" onto DAT (digital audio tape). At this point, the show STAYS in digital format (unless you are ordering cassettes). From the DAT it is digitally transferred to an audio workstation where the sound is cleaned up, saved in a format compatible with standard CDs. The scenes are "cut up," the final program is produced and transferred to both a CD master and back to DAT for back-up. The cassette masters are transferred from the DAT. Your CD copy is duplicated straight from the CD master.



**HONK IF YOU LOVE OLD TIME RADIO!**

Copyright © 1998 by BRC Productions





BRC Productions, P.O. Box 158, Dearborn Hts., MI 48127-0158  
 info@brcradio.com • www.brcradio.com

(c.)

## MORE PREVIOUSLY RELEASED AUDIO CD TITLES:

### Misc. Shows

6596 **Saga** - Murderproof Malloy 1958 AFRS;  
**Intrigue** - Sinister Errand w/V. Price 8/7/46

### The Whistler

7359 Let George Do It 7/23/45; Summer  
 Thunder 7/30/45

7445 The Man Who Came to Murder 8/6/45;  
 What Makes a Murderer? 8/13/45

### The First Nighter

6032 Speak Ever So Gently 5/24/44; Give Up the  
 Ship 5/31/44

### Great Gildersleeve

5964 Judge Hooker's dinner 2/10/54; Gildy  
 becomes a politician 2/17/54  
 5965 Peevy re-elected President 2/24/54; Paula  
 returns to Summerfield 3/3/54

### Suspense

5973 The Blue Hour w/Claire Trevor 9/25/47;  
 Story of Markham's Death w/Kirk Douglas  
 10/2/47

5974 Man Who Liked Dickens w/Joseph Kearns  
 10/9/47; Self Defense w/M. Hunt 10/16/47

5975 The X-Ray Camera w/Dennis O'Keefe

10/23/47; Subway w/June Havoc 10/30/47

5976 Dream Song w/Henry Morgan 11/6/47;

Riabouchinska w/Jos. Kearns, Wally Maher,  
 Lurene Tuttle 11/13/47

5977 The Pit and the Pendulum w/Jose Ferrar  
 11/28/1947 *Starting with this show William  
 Spier was the producer; The Clock and the Rope  
 w/Jackie Cooper 12/5/47*

5978 The Man Who Couldn't Lose w/Dan Duryea  
 12/12/1947; Too Little to Live On w/Ozzie &  
 Harriet 12/26/47

5979 The Black Curtain; w/ produced by Robert  
 Montgomery 1/3/48 (*First one hour show*)

5980 The Kandy Tooth w/Howard Duff as Sam  
 Spade, Joseph Kearns 1/10/48 (60 min.)

5981 Love's Lovely Counterfeit w/James Cagney,  
 Wally Maher, Cathy Lewis, Bill Johnstone  
 1/17/48 (60 minutes)

5982 The Black Angel (*a.k.a. Eve*) w/June Havoc  
 1/24/48 (60 minutes)

5983 Donovan's Brain w/ John McIntyre  
 2/7/48(60 minutes) no closing credits

## BRC'S NEW CLASSIC VIDEO RELEASES / FALL 2003



### Commando Cody - CLASSIC TV -

The exploits of Commando Cody, "*Sky  
 Marshall of the Universe*," a hero designated by the interplanetary council to battle against celestial forces of evil! Judd Holdren stars. Approx. 60 minutes per volume

12023 Vol. 1 - "*Enemies Of The Universe*" and "*Atomic Peril*."

12024 Vol. 2 - "*Cosmic Vengeance*" and "*Nightmare Typhoon*."

12025 Vol. 3 - "*War Of The Space Giants*" and "*Destroyers Of The Sun*."

12026 Vol. 4 - "*Robot Monster From Mars*" and "*The Hydrogen Hurricane*."

12027 Vol. 5 - "*Solar Sky Raiders*" and "*S.O.S. Ice Age*."

12028 Vol. 6 - "*Lost In Outer Space*" and "*Captives of The Zero Hour*."

12029 **Classic TV Double Feature #34-** featuring: Rod Cameron Beverly Garland and Lee Van Cleef "*City Detective*" stars Cameron. Episode: "*Man Down, Woman Screaming*" guest stars Beverly Garland and Lee Van Cleef. **PLUS** "*Ford Theatre*." Episode: "*A Measure Of Faith*" stars Beverly Garland and Lee Van Cleef. Approx. 60 Minutes.





BRC Productions, P.O. Box 158, Dearborn Hts., MI 48127-0158

info@brcradio.com • www.brcradio.com

(d.)

## MORE NEW VIDEO TITLES:

## ALL VIDEO IN THIS MAILING VHS ONLY

- 12037 **Charade** 1963 Cary Grant, Audrey Hepburn, Walter Matthau. In Color. Approx. 114 Minutes.
- 12038 **Cookin' Up Trouble** 1944 Billy Gilbert, Shemp Howard, Maxie Rosenbloom, Helen Gilbert, June Lang, Robert "Buzz" Henry, Wheeler Oakman, Syd Saylor, Milton Kibbee. The Boys become foster dads to an orphan, but must band together to keep the state from taking him away and putting him in an orphanage. Approx. 60 minutes
- 12039 **Convention Girl** 1935 Rose Hobart, Shemp Howard, Weldon Heyburn, Sally O'Neil, Forget the plot of this old programmer, and just drink in those nostalgic, amazing location shots of Atlantic City! The diving horse at Steel Pier, the rolling chairs, the big beaches, the back room gambling. Approx. 66 minutes
- 12040 **Corpse Vanishes The** 1942. Bela Lugosi, Luana Walters, Tristram Coffin. With a poisoned corsage of orchids, mad-man Lugosi drugs and kidnaps young brides, using their spinal fluid to revitalize his aging wife. Approx. 65 minutes
- 12041 **Conquest of Everest** 1953 As narrated by Sir Edmund Hillary and Meredith Edwards. Oscar-nominated documentary about Edmund Hillary and company's expedition to the summit of Mt. Everest. Filmed in *glorious* Technicolor. Approx. 78 minutes
- 12042 **Count of Monte Cristo The** 1912 James O'Neill, Hobart Bosworth. Renowned actor James O'Neill (*father of playwright Eugene*) re-creates his stage role in the timeless Dumas classic. Produced by **Adolph Zukor's Famous Players Film Company**, this melodrama is historically significant as an early "*art film*." With Hobart Bosworth. With pipe organ music score. Approx. 60 minutes
- 12043 **Condemned to Live** 1935 Ralph Morgan, Maxine Doyle, Mischa Auer. A kind-hearted doctor suffers unknowingly from a terrifying vampire curse, a result from his mother having been bitten by a vampire during her pregnancy. Approx. 65 minutes

- 12044 **Corsair** 1931 Chester Morris, Alison Loyd (*Thelma Todd*), Fred Kohler. A former football hero is rejected by a woman and fired from his job because he isn't ruthless enough, but when he sets up a business hijacking a bootlegger's cargo, he gets the chance to prove himself. Approx. 75 minutes
- 12045 **Convicted** 1931 Wilfred Lucas, Aileen Pringle, Jameson Thomas. Well-crafted murder mystery unfolding aboard a luxury liner that centers around the death of a producer, and his ex-lover (Aileen Pringle), who stands out as the number one suspect. Approx. 60 minutes

## CLASSIC TELEVISION

- 12030 **Concrete Cowboys The** - Vol. 1 - 1979 Tom Selleck, Jerry Reed, Morgan Fairchild, Claude Akins, Roy Acuff, Barbara Mandrell. Pilot episode of the series titled "*Danger On The Trail*" A pair of cowboys hit the road to Nashville and end up victims of a blackmail plot. Directed by Burt Kennedy. In Color. Approx. 95 Minutes.
- 12031 **Concrete Cowboys The** - Vol. 2 - 1981 Jerry Reed, Geoffrey Scott, Phil Harris, Billy Barty. "*Eldorado*" Two cowboys trekking across the nation looking for adventure and fun find a small-town carnival owned by a sleazy operator. In Color! Approx. 90 Minutes.
- 12032 **Tim McCoy Show The** 1952 Tim McCoy spins tales about western history, heroes and folklore. Includes the pilot episode filmed in color with guest "*Iron Eyes Cody*" plus four of the original 15 minute b&w episodes. Approx. 70 Minutes.
- 12033 **Loretta Young Show The** 1953 Loretta Young, Hugh O'Brien. Two episodes from this popular 1950's show with Loretta Young. "*Earthquake*" with guest star John Agar. *PLUS* "*Feeling No Pain*" with guest star Hugh O'Brien. Approx. 60 Minutes.
- 09342 **Jack Benny Show, The** - Vol. 1 - Jack stars with George Burns, Bing Crosby and Bob Hope in these two classic TV shows: The final shows of the 1951 and 1953 seasons. Approx. 60 min.



# Old-time radio's Tech Guide

(Tech Guide 3 - Addendum #3 / October 2003)

by Bob Burnham

- The Year 2003 (and the past 30) in Review
- HISTORY OF OLD-TIME RADIO COLLECTING: Behind the scenes memories working with Webb & Chapman
- Listening to Suspense
- Computers, old-time radio & still more

August 25, 1975

Dear Bob:

These are the programs recorded onto this reel:

- 1-L IT'S A CRIME, MR. COLLINS Pink Lady  
Red Hot Mama  
Lost Film
- 2-L Murder and the Fabulous Redhead  
Pink Elephant

COMETION Larkspur to feed the soul

ADCASTS:

- ack Bulletin 12/7/41  
ar on Japan 12/8/41  
ar on Germany 12/11/41  
Singer 12/23/44  
ued 12/23/44



Published by BRC Productions, P.O. Box 158, Dearborn Hts., MI 48127-0158  
[www.brcradio.com](http://www.brcradio.com)



## Addendum #3 / October 2003

### Introductions & Ramblings

**T**his is the part of the publication where I get to say what's ahead in the modest booklet you hold in your hands. I had hoped this third supplement would not have become so self-indulgent, but having features that re-visit the history of old-time radio collecting, that's sort of hard to do. In the end, and throwing all caution to the wind, I thought the only way to handle the situation was just shake up the pages, throw them in the air, and where they landed was what you the reader would end up with. In the end, I decided not to be quite that sloppy but

practically speaking, that's how this collection of chaos was finally put in order!

Although **Windows XP** and **Microsoft Word** were my friends developing all the content you hold, the publication itself is being assembled as usual, on a Macintosh computer. This is the last Mac I still keep in service in my office -- and one whose guts are spewed open as I type, due to some component failures. It is curious to realize the publications that we worked on back in the 1970s and 80s described in these historical commentaries were done before any of us had computers or word processors beyond mechanical devices such as

### A HISTORY OF OLD-TIME RADIO COLLECTING THE END OF ONE ERA.... THE START OF A NEW ONE

**T**he year was 1985. The place from which a certain mailing emerged was a post office box in Glen Cove, New York, not too far from the Long Island world headquarters of Nostalgia Warehouse, Incorporated. This enterprise, begun by Joseph Webb in a previous decade had become the source for a massive selection of old-radio programs, publications and videocassettes -- to literally thousands of fans.

*"Well, it was a toss up between the corporate rat race and a labor of love, and this time, the rats won. After our most successful year ever, NWI (Nostalgia Warehouse Inc.) owners Joe and Annie Webb are calling it quits. While we're turning over most of our business to BRC Productions, we're clearing things out at better than bargain prices... ORDERS RECEIVED AFTER FEBRUARY 15, 1986 WILL BE RETURNED. Effective immediately, we are no longer accepting orders from any of our other catalogs," Webb wrote in his introductory message 18 years ago.*



Joe and Annie Webb - 1983  
"Nostalgia Warehouse, Inc."

Old-time Radio's Tech Guide - Tech Guide 3 /  
Addendum #3 / October 2003

Copyright © 2003 by Robert Burnham  
Published by BRC Productions, P.O. Box 158, Dearborn Hts.,  
MI 48127-0158  
info@brcradio.com • www.brcradio.com



**Smith-Corona** and IBM "*Selectric*" typewriters. In fact, we thought **we** were especially cool because we used "*film*" ribbons which produced sharper images. Joe Webb was **especially** cool in that he used carbon paper forms as you can see from the note on the front cover. I'm sure there are people working in society today who don't even know what carbon paper is, and what in the *WORLD* is a "**Smith-Corona?**" It sounds like a *beer*!?

In the first article, I describe how my first old-time radio publication came into being. In fact, my grandparents thought it was cool I was writing so much in high school and putting out these **radio** catalogs -- they encouraged it by buying me a **Mimeograph** machine from the **Sears catalog**. It was a hand-inked model, and the messiest piece of office equipment known to man -- but I cranked out my first issue of **News & Reviews** on that contraption. **Does anyone even know what a Mimeograph machine is today?**

---

## The Year (and past 30) in Review

*(Not just technology, but people & publications that have made a difference)*

*Here's some of the behind the scenes stories during the years prior to the departure of Nostalgia Warehouse (see previous page) are revealed in this section. There's no blood, romance, back-stabbing or controversy. It's just a recollection of what happened from a historical prospective. And perhaps just for kicks, a retrospective crack here and there, and even a vague attempt to relate the whole mess to what's going on today.*

**T**he year 2003 was an interesting year for many of us involved in old-time radio. For me, it has been especially interesting as I have been able to resume my journal of commentary and technical topics in **NARA News** as well as provide the first two updates to my OTR Tech Guide book.

Although many had been dabbling in processing shows on computers long before, I chose this year to assemble my first computer

Besides historical stuff, I spent a bunch of time re-listening to **Suspense** and building computers. You get to sit in on some of my experiences (and naturally, there will be more to follow at a later date).

**With the release of this publication, I also make my return to the Newark Friends of Old-time Radio convention** after a few years "**trying**" to make it, but having unforeseen circumstances interfere.

My thanks go to all of the participants in the adventure you're about to read. Without them, there wouldn't have been a story to tell.

**Jim Snyder** lit the flame for this current series of publications more than 10 years when he invited me to be a regular columnist in **NARA News**. Although it briefly flickered when Jim departed as editor, **Don Aston** invited me back. So again, thanks a lot, guys. Look at what you've made me do now!

-Bob Burnham

— 9/13/2003

---

totally dedicated to cleaning up shows, and producing and editing audio in general. I had finally started taking a more active interest in transferring my own shows into a digital format. The time was **right**. Components were affordable. Distractions in my life still exist, but some of **those** also **demand**ed that I finally build that computer-based workstation!

As you all know, recently, the country has seen national crisis situations including war and major power blackouts -- that it hadn't occurred since radio's formative years. Intermittent power disruptions had become more commonplace here in midwest, especially during the summer months. Some will also recall the power outages of 1965 and 1977. But none that **I** recall were quite as disruptive in **this** part of the country on such a large scale **and** extending over a period of several days as this "**event**." To listen to old-time radio during that crisis, you needed **special equipment**: Either battery powered gear or a generator!



As far as the broadcast industry itself, deregulation has constantly evolved and eroded the business – a field that has provided me with a “**daytime gig**” for most of my adult life. Concurrently, two companies struggle and compete to provide a nationally distributed satellite radio service – for a subscription price. The days of a single sponsor providing you with an hour of free entertainment are long gone. Somehow, I remain a survivor myself in the broadcasting.

Meantime, the growing *FRENZY* of people going nuts over old-time radio shows (and everything else) in MP3 format continues. Rather than stay on top of technology and changing times, the recording and music industry chooses to launch a legal battle against those who prefer using their computer for music rather than buy their allegedly over-priced CDs.

Back at the radio ranch, as the year kicked off, I began to re-listen to some of my favorite shows most of which I hadn't heard in ten or more years. In the process of course, I improved the shows with technology that basically hadn't **existed** ten years ago – and saved onto a CD (a format **barely affordable** ten years ago). Naturally, the content of the shows never changed if you don't count **fixing** a lot of transcription changes, removing a skip here and there a “**content**” change.

The real amazing part was the warmth and sparkling tone I was able to bring to the shows, while slicing and dicing the disc pops (with painless ease) and wiping out most of the tape hiss. In working with the various restoration plug-ins and effects on the software, I began to realize the desirable attributes of a decent sounding show were aspects not even considered before. It was almost like there was hidden quality within those recordings. The timbre and tonal qualities of the voices of many long passed actors was starting to emerge and be heard in a way that had not been heard from these recordings in fifty or

more years. The real key is having both the technology **and time** to make this happen. I can't create time in your or my life from a simple written monologue, but we can touch on the tools necessary as I always have.

At the same time, I always felt it important **never to forget where you've been** as far as past history – the things that were learned from it -- and apply that knowledge to what is going on today. Equally important are the personal contacts that help one to acquire the shows in the first place.

Old-time radio began for me long before the personal computer became commonplace. For that matter, the CD format hadn't been invented, either. In fact, if you go back to when I heard my very first old-time radio show on local rebroadcasts and very slowly began to discover the number of shows that existed. The year would have been 1969. It sounds like a bad horror movie, but **I Was a Teenage Radio Junkie**.

**One of my teenage projects** was a 2-story “*shack*” in my parents backyard, complete with plush carpeting, lights, intercom and radio equipment - *tube type* - salvaged and repaired from other peoples' garbage cans. Most of the construction materials were surplus that had been salvaged from construction that was going on in the neighborhood a few blocks away. **THAT** was where I heard my first radio programs!

As my interest grew, the number of personal contacts also grew. By the time I moved all my recordings and equipment out of my parents' house, I had developed a handful of close old-time radio friends, some of whom I remain in contact with today.

In **Jerry Chapman's** Preface to the second addition of my Tech Guide book (originally published in 1986), he touches on the early days of trading shows with people like **Joe Webb** and myself. Joe would have several claims to fame of his own in later years, including several of them with **Jay Hickerson**



as Co-Chairman of the **Friends of Old-time Radio** conventions.

In the mid 1970s, Joe was advertising old-time radio in comic book trading publications like **The Comic Buyers Guide** and **The Nostalgia Journal**. I think we all did at one time or another, but I was advertising mostly in **Stereo Review** and **Audio** magazines. Both Chapman and I contacted Joe requesting a trade. Jerry got material from Joe first, and I followed shortly thereafter. In those days, the format was reel to reel tape. Joe was unhappy with me at first, because I had sent him some shows on whatever brand tape I had at the time, and he had sent me material on an expensive blank reel of 3M **Scotch "Highlander"** tape. We were learning lessons about trading relationships back then, long before some of today's OTR collectors were even born.

There is an curious side note about use of the high end audio tape in the early days. I also used a lot of backcoated **Ampex "Grandmaster"** in the 1980s. Today, of all the types I used, that tape is the most likely to be decayed and be unplayable. Joe also reports problems with the 3M tape. *THAT* lesson only took us a couple decades to learn!

In high school, I distributed a few small circulation underground newsletters. One was called **Rock Review**, and later as my old-time radio interest grew, **News & Reviews** emerged. This was the first publication I wrote that was actually mailed out. I had a couple of friends that I would give copies of shows to and they would write reviews. The newsletter format was based on Bob Joseph's "**Stay Tuned**." Joseph was a collector-dealer in New York State who later moved to Florida. Later, Chapman wanted to get involved with my newsletter, but he ended up starting his own, "**Airwaves**," with Joe Webb. Another collector, Andy Blatt, became involved with **News & Reviews**. I think we were all just a little crazy back then! Who ever heard of a single publication with

more than two people involved at once? The next thing that happened within only a year or so was Joe and I decided we wanted to quit our respective publications and start our own from scratch! The year was 1978 when the first **Collector's Corner** was published. Almost at the same time, Andy joined Jerry to work on **Airwaves**! Bob Burchett (later of **Cincinnati old-time radio convention fame** and **Old Time Radio Digest** editor) had previously asked me about helping out with **News & Reviews**. He was quickly invited to join Joe and I to do the **Collector's Corner** layouts. Both **Airwaves** and **Collectors Corner** co-existed for quite some time, although **Collector's Corner** eventually absorbed the others. Then we got absorbed by **The World of Yesterday**. **Collector's Corner / National Radio Trader** disappeared roughly six years after we began, but I enjoyed every minute of it. The previously mentioned Bob Burchett would continue with **Old Time Radio Digest**, but the era and spirit of **Collector's Corner** had already concluded.

Throughout that period, all of us were old-time radio collectors and dealers, for that matter, technically in direct competition, but that really was never an issue. Chapman bowed out of the radio business the soonest, after producing a few handsome catalogs. Webb was quick to incorporate as **Old Radio Warehouse, Inc.** which by the time the 1980s rolled around, had become **Nostalgia Warehouse**.

**Chuck Seeley**, another collector from upstate New York (best known for his years as newsletter editor of the **Old Time Radio Club of Buffalo**) was the first to publish an OTR "guide" book, basically on how to collect old-time radio shows. Joe and I being active with **Collector's Corner**, had discussed how we would like to do our own version of Chuck's book, but we never got around to it. In 1983 I began writing the first of the Tech Guide books myself and it was printed the following year. Also in 1984, I shared some recognition for my



writing: Former columnist for the Buffalo club newsletter (and previous **NARA News** editor), **Jim Snyder** and I received **Allen Rockford Awards** at the **Friends of Old-time Radio** convention...presented by Joe Webb. Joe had also helped to market my first book through **Nostalgia Warehouse**, and it went out of print in about a year. **Nostalgia Warehouse, Inc.** however, was put to rest and in 1986 I found myself on the receiving end of most of the assets of Webb's business. That year, as mentioned, I also published a much more ambitious second edition of the Tech Guide book.

The following year (which would've been 1987), my radio activities were the subject of a nationally syndicated **Knight-Ridder** newspaper column. The response from that was massive. Combining that with the acquisition of Webb's business required some fast work to catch up with the volume of inquiries and demand for shows. **Jerry Chapman** re-entered the picture and worked with me to develop a computer database for both new inquiries as well as a show database. I bought my first computer at that time strictly as a business need. The story at that point, was far from over. It should be noted, however, I have not hand-typed anything since then on

anything other than some form of a computer.

The 1980s had some low points as well. A controversy raged between old-time radio dealers and one of the larger old-time radio clubs which basically fizzled out sometime later. The 1990s began with several old-time radio dealers being sued -- by **another dealer** in Federal court. That was the real beginning of my personal discouragement with the hobby and slow withdrawal. But like any addicting drug, it comes back to haunt you.

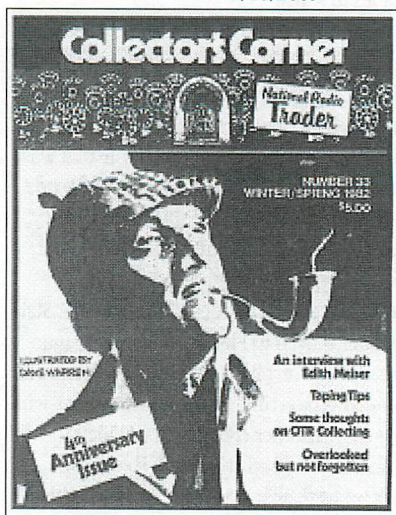
Of the main characters in this story, there were plenty of other people who would enter into the adventure who were important. Those mentioned in this column were among the **earliest** and most significant to this part of the story. The names were **NOT** changed to "protect the innocent," because we were not innocent!

Today both Chapman and Webb are self employed and living in California and Rhode Island respectively. **Andy Blatt** remains active as an OTR dealer now based in Connecticut I'm still in Michigan. Still playing with audio equipment. **Obviously...** Still writing... **Obviously...** but I think it's time to stop.... At least for the moment.

— 9/10/2003

## FROM 1978 — THE FIRST YEAR OF PUBLICATION OF COLLECTOR'S CORNER:

"COLLECTOR'S CORNER is published monthly by Joe Webb & Bob Burnham. Art director: Bob Burchett. CONTRIBUTING STAFF: Ken Piletic, Anne Nikl, Ray Windrix, David Reznick, Stuart Weiss, Max Schmid, Bob Blume, Jim MacLise, Steve Lewis. SPIRITUAL ADVISORS: Allen Rockford, Jay Hickerson, and 'thanks for your letter' to Gerry Ruark"





## Forget the statistics. Just *LISTEN* to Suspense

---

**W**ith this column, we put the “techie” stuff on **hold** for a bit to think about one of the shows that launched my interest in audio. There has been a lot written about this series, including some major books and logs. The purpose here is not to rehash any of the work others have done, but merely to offer a general commentary on some shows whose plots I recall vividly, and my reactions to recent re-listening.

Thirty years is a long time to be kept in **Suspense**. Actually, there have been quite a few breaks along the way, but 30 years ago is about when I started listening to and actively collecting **Suspense** shows. Although when I started, the series had already been off the air over 10 years as a regular CBS production, rebroadcasts were popular in the 1970s and that is how many of us now considered “old-timers” got our first taste of radio drama. Since that time, I’ve accumulated several copies of most of the shows that exist, and have on a few occasions, merged the best sounding copies into dated order -- a gruesome and endless task, to say the least (and gets repeated with each major advance in technology). **Suspense** was unique in the sense that the shows were *NOT* merely all-out horror, blood and guts productions. They were mostly psychological thrillers. From that perspective at least, it was a far better show than **Inner Sanctum**.

The central character narrates many of the **Suspense** scripts in the first person.

**Suspense** had a number of “famous” broadcasts but many of my favorite shows were the lesser-known stories sometimes portrayed by the lesser-known actors. Although not all film and television actors could “do” radio effectively (having a tendency to over-act) many *could* and **Suspense** was a showcase for their talents as well.

Two of the “famous” broadcasts that always get mentioned by people who have at least heard a few from this series are “**The House in Cypress Canyon**” and “**On a Country Road**.”

“**Cypress Canyon**” is one of those creepy tales about a young couple who move into a new house and end up hearing strange noises, and finally (supposedly) see and *FEEL* blood running out from underneath a closet door that can’t be opened.

(Kathy Lewis’ line: “*It’s sticky!*”  
Robert Taylor: “*Don’t touch it!*” Of course, she already *HAD* touched it.)

If you saw the recent film, “**The Others**,” this **Suspense** tale is similar, although the events that unfold are much more “*in your face*” on **Suspense**. Of course, the blood is gone when a policeman comes to visit, the closet opens and there’s nothing inside. That’s the way it was portrayed in 1946, anyway.

“**On a Country Road**” is Cary Grant’s venture into spine chilling radio. It was broadcast a few years later in 1950. A news bulletin is heard on the car radio about a dangerous crazy woman. She is out on the prowl when a couple is stranded in their automobile. Of course, a woman comes upon their parked car and ends up breaking the window to get in. Grant’s character pretends he has a gun to try to scare the woman away.

Another story that is not as famous, but has a bit of a different, eerie quality to it is “**Donovan’s Brain**.” This was an hour-long production originally presented in two parts by Orson Welles. It was later offered as a full hour production during the run produced by Robert Montgomery. A famous doctor, William H. Donovan, is mortally injured, and a brain surgeon, Dr. Patrick Corey (played by Welles), decides to remove his brain and preserve it in some apparatus he’d rigged up originally to keep a monkey’s brain alive. By tapping on a glass enclosure, changes in an oscillating sound convince Corey the brain really is alive.



He begins assuming the habits of Donovan himself, including the habitual muttering "*sure-sure-sure*."

"**Present Tense**" and "**Dead Earnest**" are from much later in the Suspense series. In "**Present Tense**," Vincent Price plays the role of an axe murderer on the way to his execution. The script is very descriptive as Price relates all the things going through his character's mind as well as use of flashbacks about what might be happening. Think "**Occurrence at Owl Creek Bridge**," with a few twists, and you'll get the idea.

In "**Dead Earnest**," Wally Maher plays a man with epilepsy seems to have died (or has he?). It's easy to realize how suspense can readily be created in a scenario like this. Imagine the scene during which "Earnest" is thought to be dead and is about to be embalmed. The machines are turned on and we hear the embalmer cheerfully whistling, "**Whistle while you work**." I'll keep you in suspense as to what happens next.

There are some collectors who will fanatically quote you every statistic imaginable on the history of Suspense. They will tell the number of shows actually broadcast (or pre-empted) versus the number of existing shows today. They will know which shows were repeated, how many times such and such actor appeared, how many repeat broadcasts of "**Sorry, Wrong Number**" (and others) were done and which broadcast had the sound effects mis-cue (and remember it was *ONLY* the east coast version!). They will be able to list the dates of the shows that need sound upgrades. These people are amazing historians who seem to have acquired some of the attributes of coin and stamp collectors. As mentioned, there are a few excellent privately published books and logs about the Suspense series that fill in a lot of the statistical information.

For me, the bottom line has always been

**"Which shows are good to listen to?"**

I enjoy the process of improving the sound quality, but that's really a means to an end.

If the show isn't good to listen to, what really is the point? Maybe with a rare coin, there's some investment value, or to admire the details of how it was minted -- but radio shows are like VHS or DVD video. They are packaged clones of a piece of entertainment. Suspense fell in that category once as something simply "fed" live over the radio, and now it's preserved as a "packaged" form of entertainment.

Of course, not every motion picture was good, and not every Suspense show was of equal quality. There were some clunkers. When there are 20 years worth of weekly broadcast recordings to choose from, however, you are likely to be well supplied with programming you've never heard for quite some time.

In general, the shows from the last couple seasons in the early 1960s, were varying in quality. They were only about 23 minutes long for one thing, and the network no longer budgeted big-named actors and high-end script-writers. Despite this, there were *SOME* interesting shows even when the series was on its way out, but in general, it seemed that as the 1950s ended, the rein of superior Suspense productions also began winding down.

Another of the good ones from the latter years featured Raymond Burr in "**Murder on Mike**," from 1957. In this story, a radio scriptwriter, frustrated that his producer had crushed all the creativity he had left, creates a radio program based on an actual murder that he is going to commit. The narrative is interesting in that he recites the "script" into a dictation machine, and there are some twists and turns in the plot. It kept my attention.

Shifting gears again, "**The Hitch-Hiker**" is another example of Orson Welles' work. This show originally aired on Welles' own program in 1941 (before Suspense began), then aired



on Suspense during the fall of the following year. Lucille Fletcher wrote this one (the same author of Sorry, Wrong Number). The plot revolves around a man (Welles) taking a drive across the country. After a cheerfully saying good-bye to his mother and being reminded not to talk to strangers, he starts on his journey. Sound effects and Welles' narrative are the keys to this drama as he sees a hitchhiker first in one location, then another and another and another "with a cheap overnight bag in his hand." He tries to reason out scientifically how it might be possible for this man to catch a train then beat him to another location, but nothing is making sense. At one point, he picks up a woman, but then he sees the phantom Hitchhiker again and decides to run him down. The woman doesn't see the Hitchhiker at all and she doesn't stick around much longer, either. This is one of those stories that leaves you hanging and makes you think.

"August Heat" stars Ronald Colman in a story that fairly bubbles over with atmosphere, and mood -- in an effort to give the audience a taste of how **swelteringly hot** the setting is. It's a tale of premonition and also quite appropriate listening for the time of year this column is being written. Colman's narration and the somber music accomplish setting the mood...quite effectively. He plays an artist named James Clarence Withencroft (Suspense scripts often had distinctive names for their characters). He does a sketch seemingly out of nowhere of a courtroom scene. The story starts getting really interesting when Colman's character comes upon a man working on a headstone for someone whose birth date is the same as Colman's character. The death of the person on the headstone is today's date. The phrase "A man's not responsible for his actions" in this kind of heat is heard over the sound effects of the chisel being sharpened and used. It gives us the implication that the headstone-maker is actually working on a grave marker

for someone he is amount to murder himself.

For a final listen (at least for the moment), I selected a completely random title from the period **Roma Wines** sponsored the show, not knowing if it's a good or bad show. This episode has a distinctly British tone to it, partially because the setting is London but also because Herbert Marshall handles the starring role as a sleazy attorney. It's actually an episode entitled "**My Own Murderer**" broadcast the week *PRIOR* to August Heat. Marshall's character is blackmailed into protecting a man who beat his butler's brains out with a poker. The butler had some incriminating letters from a... "**LADY...**"

The attorney provides a place for the murderer to hide. Next, we are shortly treated to a chat from Elsa Maxwell about the importance of using Roma Wines.

The second act introduces a twist to the plot where the attorney swipes a medical case and a name -- **Jeremiah Blogins** -- from a courtroom. He cooks up a scheme to arrange for a faked murder of the murderer, but the plot thickens when it appears the murderer really has been murdered, or at least committed suicide. Or did the attorney actually intend for this to happen? The final plot twist I'll keep to myself, but in general, I found this tale to be well above average, in terms of quality of content.

With my recent work and re-work transferring shows to digital format, I thought this was as good a time as any to revisit these old friends. Besides, I only have a CD player in the car! Some of the scripts I didn't remember at all and hearing them again helped write some of this column and restore my interest. Other parts of this column were written completely off the top of my head.

Along with **Suspense**, there were several other CBS-originated programs, mostly equally good and in some cases, better than **Suspense**. The TV show is probably not worth mention-

ing, but I will anyway. Suspense on TV was short-lived and I have seen it -- *complete with the dancing Autolite spark plugs* -- probably my favorite part of the show (Autolite sponsored Suspense for part of the run in the 1950s). While interesting, overall, it doesn't do justice to the radio version.

Perhaps the technology didn't exist to do a *REALLY GOOD* Suspense TV show back then. Television was also still a new medium. There are some who might say it could *NEVER* be as good as the radio show with the theater of the mind and all that cliché stuff we've heard a million times. That could be true, too. But could any such series ever last on today's television for 20 years? I don't think so!

**Here are some collectors who were my earliest sources of Suspense radio shows in the 1970s.** Without these people to provide the tapes those decades ago, this interest (and this particular column) might not have developed. Some are still active in old-time radio, but most probably are not: **Dick Ayers** of New Hampshire, **Rex Bills** of Oregon, **John Furman** of NY, **Dave Goldin** of NY, **Jay Hickerson** of Connecticut, **Bob Joseph** of Florida, **Larry Kiner** of Washington, **Don Maris** of Texas and others I probably forgot. **Thanks for the Suspense guys**, and as the late, great **Bob Hope** often sang (perhaps more often than he should have)... *thanks for the memories...*

— August 19, 2003

---

### OTR Audio and Computers *DO MIX* *Assembling a computer workstation for OTR audio* (and putting it to work fixing shows)

**O**thers have touched on this topic, so there is nothing earth-shatteringly new here. I make it a point to never write these columns without having some personal hands-on experience. This is my self-imposed rule that has been in place for all the years of writing about old-time radio. I never claim to have all the answers to everything -- only to have had first hand experience to describe some things I've discovered or accomplished. In the process, I hope these experiences will be useful for others to know about. My "rule" applies to this column as well. These articles, however, are somewhat more difficult to write. This is due to my concern that the intended audience may or may not get bored if gets too "techie" or strays too much past discussing *OLD SHOWS*. Nonetheless, I think or at least hope they serve a purpose. Of the computer-savvy crowd, there are many people who have talked about how their world of old-time radio now exists entirely on computers. There are others who

manage massive websites containing downloadable shows in the highly flawed but functioning MP3 format (you already know my opinions on that!). At least one so-called "legitimate" OTR site offers downloadable shows for a membership fee. This article is not about downloading shows or MP3 sound, but about using the computer in a completely different manner to improve the quality of shows. What a concept *THAT* is! This cannot be accomplished by squeezing hundreds of shows into an MP3 format on an office computer. The tools to improve shows can be obtained simply by selecting, assembling and using high quality hardware and software specifically designed for audio. The mission, of course, is to handle the task of restoring scratchy or hissy recordings to as close to studio-quality as possible without harming the frequency spectrum of the actual performance.

When computers first became widely used in old-time radio during the 1980s, it was primarily to organize the shows. Formats were developed to record audio in a computer format but they were of *REALLY* poor quality and consumed a lot of storage space, which was at a premium in those days. Recordable CDs



did not become widely available for several years. To give you an idea of just how expensive storage was, in the 1980s, I purchased what was considered a "large" external hard drive, for the Macintosh system I had at that time, and paid \$1,400 for only 100 mega-bytes (there are 10 of those in a single gig). . This year, I added 80 giga-byte drives for about \$100 each. Hard drives are cheap, blank CDs are less than 50 cents a piece even at retail cost, and CD burners for computers can be obtained for as little as \$60-70 each. Life couldn't be better for the OTR fan wanting to "computerize" right? Well, that's basically true. At the same time, I also found assembling one of these electronic creatures to primarily be a means to an end. You can certainly buy something off the shelf in a computer store that could be made to work well, but you'd still have to add on all the stuff to make it do what you want, and take out what they "bundled" that you don't need. I decided it would be better to build the *ENTIRE* system from the ground up, piece by piece.

Luckily, I'm in a good position to work with various professional-grade equipment first hand before I personally have to buy it for my own use. I was able to wait until fairly recently before taking that plunge to finally construct my own PC-based audio workstation, bolt by bolt. When buying computers or parts for it, the price will constantly change with the advancement of technology, so don't rush out and buy everything tomorrow! Just **do a little research** before you buy. Also don't forget that if you wait until the next price drop, you will never buy the equipment! I was always the one who held on to the rack of processing equipment, and mostly avoided mixing my office computers with anything but making *LABELS* for the CDs and cassettes, catalogs, correspondence, etc., just like we had done since the mid 1980s. There have always been dedicated devices available for audio editing (and in the "good ole" days, destructive editing

using a razor blade and splicing block on open reel tape!). As technology advanced, software improvements won over all but the most codgerly broadcast and recording studio engineers. I was caught up in the excitement myself. In the process, I did stick to my own philosophy of not mixing office work with audio work on the same machine. The reality is you *COULD* mix this stuff on the same machine using more than one hard drive partition or more than one physical hard drive on the same machine. The location of that computer, however, may not be convenient to the equipment you will need to attach it to. Furthermore, you may want your computer for your e-mail or database to be equipped differently.

It makes the most sense to set up an entirely separate system for your audio work. Also, if you did go the "single computer route," depending on the hardware configuration, it is possible the recording/editing process will be disrupted if you are surfing the web or trying to print out labels on the same machine at the same time as the computer on which you're mastering some new recordings. Of course, it is possible to build a machine that is bullet-proof enough to minimize this possibility, but it is more cost effective to keep your existing computer in service doing the correspondence and labels, and putting a second machine to work doing the more industrial stuff like processing audio.

I work with computers in a broadcast/studio environment so I have some good familiarity with how the workstations that carry price tags of \$8,000-12,000 are constructed. Again, I don't claim to know everything there is to know, but being in the business of both maintaining and installing this equipment that is supposedly "mission critical" I have a good knowledge of what is needed to *KEEP* these computers working properly *AND* reliable, day in and day out -- without fail.

There is nothing worse than spending hours on a project then having your computer blow up at the worst possible moment. It has happened to all of us. With old-time radio being so demanding of our time, fighting with a dead or dying computer subtracts from the pleasure of listening. Why would someone possibly want to risk that eventuality?

Building a computer for old-time radio audio from scratch is not something for someone who wants a quick solution and doesn't have some experience, time and patience. You save a little money in the process, but it will take a day or two to get through the procedure, even if you have that experience. Basically, I'll give you some general outlines on what the computer needs in terms of hardware and software, and suggest you visit a local computer shop that custom-builds this equipment and give them some work, that is, unless you're really brave.

The operating system of choice is probably Windows XP. Whether you choose the “**Home**” or “**Professional**” edition is up to you. There are still some preferences for Windows 2000 among certain “mission critical” professional software, but I haven't heard of any serious problems with either of the flavors of XP. There is also some excellent software that will run in the Macintosh (Apple) environment and widely used in million dollar recording studios. Apple, however, doesn't generally sell individual parts -- unless you are in the business of repairing their products, and the hardware does tend to be more expensive (*As an aside, I do applaud the stability of their current products and OS10 “Jaguar” Unix-based operating system*).

**Processor speed:** Generally, you cannot do much sound processing with current software without a microprocessor that is of current technology. One term that is thrown around is latency. In the simplest terms, this is related to the rest of system staying in synch with what is

going on, on the screen (You want your sound card to be outputting the same audio that is displayed on the screen at the same instant). A slow microprocessor or other devices will contribute to poor latency. The microprocessor lives on the motherboard. There is a big price jump between current technology and “the latest and greatest.” My preference has been to use Pentium 4 technology for compatibility with every imaginable piece of software I might ever use. The less expensive processors may be just as fast or faster, but compatibility may be a sticking point. Then again, it may *NOT*, but why risk it? At the time I'm writing this article, the price break is this: Anything above 3.0 gig (speed) will be a LOT more expensive than below. There will be as much as a 50% difference in price, but the difference in speed might not be noticeable. In general, my advice has been to buy the best or most advanced model you can afford, but remember with computer parts, you can sometimes get better value by investing in other areas. That extra processor money is better spent on a larger hard drive!

**Sound card:** This is the most crucial item as far as the level of quality you will be able to achieve. *DO NOT* buy the sound card from your computer store or discount chain. Repeat: **DO NOT buy the sound card from a computer supplier!** I have not tested a wide variety of pro-audio sound cards, but I can make some general recommendations and make mention of the brand I have had a lot of experience with. One of the popular brands used in various high-end audio workstations is Digigram. You can find out more about their sound cards at [www.digigram.com](http://www.digigram.com). This is *NOT* the only really good sound card, and only one example, but it *IS* a good one. With a decent computer and software it is capable of providing better sound than any other equipment you own. At the time of this writing, their two “basic” models are the VX442



and the VX222. The latter is the entry-level model but may be all you need. It provides two analog inputs and outputs and 1 digital input and output and the "street price" should be under \$500. The other model has more inputs and outputs and more advanced routing capability and priced under \$600. Another good thing is a pro sound card usually comes equipped with pro connectors (XLR or 1/4" jacks) rather than the "mini" jacks.

**Memory:** A computer with processor speeds close to or above 3 gig will need more advanced and faster memory than the machine you've used in your office for the past few years. Fortunately, almost all memory is relatively inexpensive these days. A brand name such as Viking is probably not a bad idea, but not crucial in my experience. Again, **buy as much as you can afford.** I would suggest a minimum of 512MB of RAM, but double or triple that for greater stability especially for editing half hour or more chunks of audio at one time. Just make sure whatever you get is a type your motherboard supports.

**Hard drive:** Get the biggest, baddest, fastest you can afford! Seriously though, requirements are probably minimum size, 60 gigs (although you can do it with much less), speed 7200 rpm. The slower speed drives these days should be retired to office duty. Two recommended brand names are Seagate and Western Digital although there are others.

**Video card:** There are many good video cards on the market. Even though you may only be using the computer for audio, you still need to plug in a monitor to see what you're doing. In this case, a mid-priced or even high end card will help you in the future if you add a larger screen monitor (or play high tech games on the same computer!) as they require more video memory. The video memory usually resides on the video card. A GeForce card with 64 MB should be more than adequate.

**Software:** Your sound card (and other

devices) is supplied with basic drivers and perhaps utilities required to enable its functions. The application software that does real work is the important stuff. I use "**Cool Edit Pro**" (*now known as Adobe Audition*) which comes equipped with many built-in plug-ins for restoring audio, removing clicks and pops, or of course you can edit them out. The beauty of this system is you can always add, update or remove software and in the process you get what amounts to an entirely new piece of equipment.

**CD and floppy disc drives:** Floppy discs have been on the way out for a few years, but they still have some limited use and the drives are so amazingly cheap that it's probably still worthwhile to have them. A combination CD/DVD-ROM (player only) is advisable and probably essential. While most software is still distributed on CD, more and more will eventually come out on DVD. Also, the DVD drive gives you the capability of playing DVD movies (and perhaps DVD-A -- audio) on your workstation if you feel so-inclined. A second device should be a CD-R or burner. DVD/CD burner combo units are also available, but they are very slow in burning basic CDs. I also think it advisable to wait a year or so for technology to advance and prices to drop on DVD-CD combo burners.

Your motherboard likely comes equipped with two EIDE/ATA buses. Your hard drive and CD/DVD add-ons are normally connected here. If you should desire any of the super fast/big hard drives, you may need to add a SCSI card. "**Firewire**" is another popular means of connecting devices, but in the professional world, the most advanced versions of SCSI are often preferred. If you decide to go this route, a SCSI card will also be needed. These tend to be on the expensive side, ranging from \$300-400 for the more advanced models. For general use, I tend to think this is not necessary.

Your motherboard may already be equipped

with a network interface port. If you have a small network with internet access set up in your work area, you can use this port to access the internet. If not, you can always add an inexpensive modem for dial-up access in order to easily get software updates directly to the workstation.

**Cooling:** A Pentium 4 requires a cooling fan be mounted directly on the processor, but the computer case itself should have fans on the front and rear as well. The front fan would normally draw the air in at the bottom pushing it past the hard drive and the rear fan exhausting the air that comes off both the motherboard and hard drives. The power supply has its own fan built in (the better power supplies may have two fans). There are also special fans made for hard drives that are also a good idea because this is the first part of the computer that will fail, mostly due to heat. These fans are all inexpensive -- around \$10 each -- and will prolong the life of the system. Your motherboard may have special jacks for the fans that adjust the speed of the fan depending on the temperature of the components.

**Power Supply:** This device is the heart and soul of keeping your computer running. Get one that is big enough to handle the type of processor you have combined with all the add-on gadgets inside the computer and designed specifically for computer use and "ATX" certified. A 500-watt power supply is not too big. If you use a power supply from an old scrapped computer, it may not work at all or will burn out soon. Pentium 4 processors have much heavier current demands than their predecessors.

#### **Uninterruptible Power Supply (UPS):**

This an external box. It is basically a surge suppressor that switches to a battery back-up should you have a power fluctuation or loss while you are working on your workstation. The most popular models are made by

American Power Conversion and readily available from both retail and mail order suppliers. These devices are *REQUIRED EQUIPMENT* as they provide a level of protection and insurance that your computer or other equipment will not be harmed by unforeseen conditions.

**Crash Course (*no pun intended*):** Now that you have your workstation up and running, it's time for a "Crash Course" in editing old-time radio. We'll save the bulk of the details for a future column, but touch on a few concepts here. One of the most functional uses for editing software is to "fix" those skips, scratches and pops on the shows you have. The trick is to fix them so it doesn't sound like they've been fixed. That's relatively easy to do with the click of a mouse, but it may take a little practice. Fortunately, modern software has various levels of "undo," so if you make a mistake or get results you don't like, you can always go back.

Time can be easily edited within fractions of a second, and a disc "pop" can often be removed if it occurs during a time frame when no speaking parts or music is playing at the same time and it's brief enough, although there are exceptions. With the right software zoomed in to tight resolution you can sometimes cut a disc click in the middle of a speaking or music portion without it being noticeable, but be careful disturbing entire words or syllables or even large pauses. You don't want to cut out too large a segment as it may disrupt the normal flow of speech. Fractions of seconds are probably all right, but be very careful chopping out anything larger.

If the flaws do show up during a speaking part, one of the plug-in restoration tools in the software may be needed. In some cases, the "pop" can be made almost unnoticeable, and in other cases, completely eliminated even if *DURING* a speaking part (The trick is to do your "chopping" without making it painfully



obvious the recording has been doctored). There are also plug-ins that can globally fix problems automatically. The problem with this approach is each defect may need to be handled differently. Also, there may be a tendency for the software to "over-fix" and in the process, harm the quality of the show itself.

Another flaw you'll definitely want to correct is hiss. Hiss originates with the original transcription disc, the analog tape, or both. To a degree, hiss is a bit tricky to correct because it is a broadband noise that falls in the same frequency spectrum as the parts of the program you want to preserve. Basically, using the software, you find a spot during the show when there's a pause in the program and only the hiss is present. You let the software take a "snapshot" of that segment. The software analyzes the content of that hiss. It then attempts to determine what combination of filter elements will get rid of the hiss. You then apply that combination to the entire show and listen to the results. Usually, additional adjustments will need to be made. Although it is somewhat subjective, you usually can make a radical improvement in the signal-to-noise ratio of a show by using restoration software in this manner. In general, it works much more effectively than previous methods of removing hiss with analog

processors, parametric equalizers, etc., though those devices still have some usefulness. Hum is another flaw that you can reduce if not completely remove. The notch-filter plug-in built in to the software will be useful in correcting this flaw.

In the future, we'll cover more of the nitty-gritty aspects of

using the computer to improve your OTR listening experience, and I'm sure I'll digress into other topics as well.

— 5/21/2003

## UPDATED SEPTEMBER 2003:

### Recommended listening-

The Kim Komando Show

Check [www.komando.com](http://www.komando.com) for computer tips and a station near you.

**Sources for hardware and software**, if you do in fact, want to do it all yourself- (parts, supplies, hardware, software, etc.) [www.tigerdirect.com](http://www.tigerdirect.com) [www.globalcomputer.com](http://www.globalcomputer.com)

### A few suggested brands-

Motherboards: Asus, Soyo; Hard drives: Seagate, Maxtor; CD / DVD drives: Plextor, Sony;

### Professional sound cards-

Broadcaster's General Store  
[www.broadcastdealer.com](http://www.broadcastdealer.com)  
Broadcast Supply Worldwide  
[www.bswusa.com](http://www.bswusa.com)

**Editing software-** [www.syntrillium.com](http://www.syntrillium.com)\*

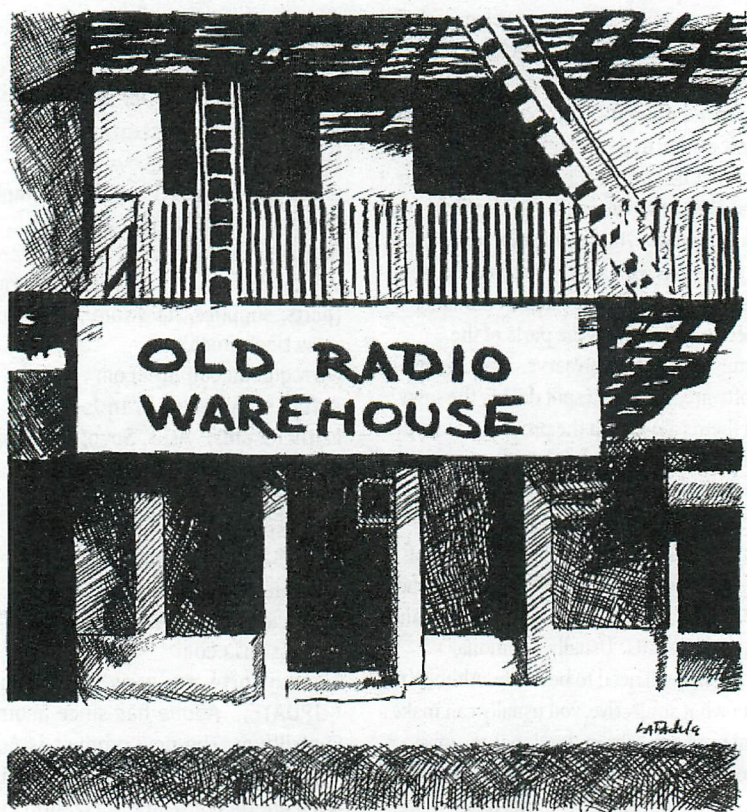
**\*UPDATE:** Adobe has since acquired Syntrillium. The new product is Adobe Audition. The new web location is: [www.adobe.com/products/audition/main.html](http://www.adobe.com/products/audition/main.html)

### Collector's Corner presents...



(the cast of I LOVE A MYSTERY)

COLLECTOR'S CORNER IS WHAT A NEWSLETTER SHOULD HAVE BEEN ALL ALONG. Our first two issues have shown that. We've had interviews, news, equipment reviews, technical tips, letters, logs, and ads. And we won't be stopping there. Take our third issue, for instance, which will be ready for mailing soon.



CATALOG #1

PRICE \$ 1.50

OLD RADIO WAREHOUSE

Sales, Rentals, Blank Tape,  
and everything the Old Time  
Radio Collector needs!

Exclusive CATALOG TYPING  
Service Available

*The first Old Radio Warehouse catalog  
published by Joe Webb circa 1976.*



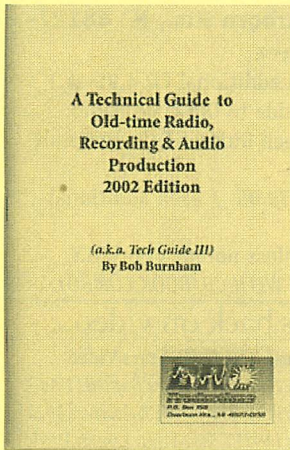


BRC Productions, P.O. Box 158, Dearborn Hts., MI 48127-0158

info@brcradio.com • www.brcradio.com

(e.)

## TECH GUIDE DETAILED INFORMATION



## A Technical Guide to Old-time Radio, Recording & Audio Production - 2002 Edition

(a.k.a. Tech Guide III)

by Bob Burnham

FIRST PRINT RUN INCLUDES

TWO SUPPLEMENTAL BOOKLETS\*

**\$14.95**

+ 5.00 shipping/  
handling

With the previous two editions long out of print, this is a completely updated collection of columns and information about how to collect old-time radio shows, getting the best sound and results from available equipment, how computers fit into the picture as well as commentary on the various political issues of collecting shows. Also included is a reprint assortment of recycled material

("Ancient History" section) from the previous edition and elsewhere for those who missed them the first time.

1. DEDICATION
2. A FEW PRELIMINARY WORDS
3. THIS THING CALLED RADIO - A quick history lesson
4. MARCHING THROUGH THE RECORDING TECHNOLOGY TIMELINE
5. A PARTIAL LIST OF CONTEMPORARY EQUIPMENT & PUBLICATIONS
6. A LOOK AT CD DUPLICATING EQUIPMENT
7. OTR & DIRT SIMPLY DON'T MIX
8. THE FUTURE OF OLD-TIME RADIO
9. REMOTE BROADCASTS OF YESTERDAY & TODAY
10. RECORDING OTR IN THE DIGITAL DOMAIN
11. THE HOBBY STUCK IN TIME
12. DIGITAL THIS 'N' THAT
13. BEST MEDIA FOR OTR? (cassettes, reels, DAT, CD or MD?)
14. A FRESH LOOK AT CD RECORDERS AND CASSETTE DECKS
15. OLD-TIME RADIO "Y2K" HOBBYISTS IN "WAIT AND SEE" MODE
16. OUT WITH THE OLD (IN WITH WHATEVER)
17. OLD TIME RADIO AND THE INTERNET - REVISITED FOR 2002
18. "ANCIENT HISTORY" includes:
  - a.) 1986 FORWARD BY JERRY CHAPMAN
  - b.) THE HISTORY OF COLLECTING & TRADING OLD-TIME RADIO - REVISITED
  - c.) RECOMMENDATIONS FOR BEGINNING COLLECTORS
  - d.) OLD-TIME RADIO PUBLICATIONS OF THE PAST (updated for 2002)

### FEATURED NEW SECTIONS:

#### SUPPLEMENTS 1 & 2:

*"In part, this section is for those who are discovering for the first time the wealth of old shows that are 'floating around.' This is an attempt to provide a GENERAL guide to a small sampling of the good and bad shows that are out there, somewhat in the spirit of what was attempted in Tech Guide II....the bottom line is simply 'which shows are good to listen to?'"*

- Introduction Revisited
- The end of the Squealing Reel Problem
- A Brief History of FM
- A History of WLAK, Lakeland, Florida
- OTR shows... which ones are the good, the bad & the ugly?
- A Look Back at the CBS Radio Mystery Theater
- Epilogue
- Poor SAPS and the DVD-A Format
- Comments on rating the shows
- Grading the shows
- Show listing text
- Some parting words

#### SUPPLEMENT #3:

- Introductions and ramblings
- History of OTR; end of an era, start of a new one
- 2003: The year (and past 30) in review
- Forget the statistics... just LISTEN to Suspense!
- OTR and computers DO mix
- Recommended list of stuff - updated September 2003

*"Get the book if you don't have it already."*





## BRC PRICE MENU

4 digit numbers are audio titles

5 digit numbers are video titles

(f.)

**For best service, mail your order with check or money order to: BRC Productions, P.O. Box 158, Dearborn Hts., MI 48127-0158. Use the Order Form on the inside cover.**

- CD or CASSETTE: \$5.95 each (or 10-pack \$49.95 / each additional CD 4.95 ea.)
  - OLD TIME RADIO'S TECH GUIDE - VOL. 3: A Technical Guide to Old-time Radio, Recording & Audio Production — 2002 Edition (a.k.a. Tech Guide III) includes all updated supplemental booklets \$14.95
  - CD (or cassette) 10-PACK & BOOK TOGETHER COMBO: \$59.95 / each additional CD \$4.95 each (*free shipping*).
  - CLASSIC RARE & UNUSUAL VIDEO TITLES \$15.95 ea. unless noted. VHS ONLY.
- ADD \$5 SHIPPING/HANDLING TO ALL ORDERS (EXCEPT WITH CD/BOOK COMBO).**

Sherlock Holmes, that master detective, is back on video...



### 09201 Sherlock Holmes - The Early Years Video

**Scrapbook...** features: *Sherlock Holmes Baffled* (1900), *The Copper Beeches* (1912), *The Dying Detective* (1921), *The Devil's Screen Test* (1921), Sir Arthur Conan Doyle interview (1927), Nigel Bruce screen test (1934), *The Man With the Twisted Lip*, *The Mystery of the Leaping Fish* - a Holmes spoof w/Douglas Fairbanks Sr., *Case of the Screaming Bishop* (1944 cartoon), *The Limejuice Mystery* (1930 British marionette film), plus many previews.

### 09202 Sherlock Holmes - The Later Years Video

**Scrapbook...** Includes: *The Man Who Disappeared*, a

1951 TV pilot w/ John Longden, *Case of the Cunningham Heritage*, Episode #1 of the Ronald Howard series *The Singular Case of the Plural Green Mustache*, a 1965 color computer film of New York World's Fair exhibit. *Celebrated Archives of Sherlock Holmes*, a 1970 studio promotional film & many previews.

09716 **Sherlock Holmes - Vol. 1 - CLASSIC TV:** 1954 Ronald Howard, H. Marion Crawford star.

Syndicated. 2 shows: Red Headed League & Deadly Prophecy. 18 more volumes of *Sherlock Holmes classic TV* are available. Approx. 60 minutes

10253 **Terror By Night** - Basil Rathbone, Nigel Bruce. Holmes & Watson solve a murder mystery while spending the night on a speeding train. Approx. 60 Minutes.

10254 **Dressed to Kill** - Rathbone & Bruce. Holmes and Watson solve the mystery of stolen banknote plates. Approx. 60 minutes

10255 **Sherlock Holmes & the Secret Weapon** - Rathbone & Bruce. Holmes and Watson confront Moriarty in a race to recapture a bomb site needed for the war effort. Approx. 60 minutes

10256 **Woman in Green** - Rathbone & Bruce. Another battle between Holmes, Watson and Moriarty. Approx. 60 minutes

10257 **Triumph of Sherlock Holmes** 1935 Arthur Wontner, Ian Fleming Lyn Harding Holmes vs. Moriarty in the first "talkie" Holmes flick. Wontner as Holmes is called upon to solve the murder of an American who had fled to Europe to avoid union bosses. Approx. 70 minutes

11346 **Sherlock Holmes and the Speckled Band** 1931 Raymond Massey, Lyn Harding, Athole Stewart. Massey in his screen debut playing the great detective. Holmes and Watson foil the scheme of a doctor to gain his stepdaughters' inheritance. Approx. 50 minutes

11347 **Sherlock Holmes in Silver Blaze** 1941 Arthur Wontner Ian Fleming Lyn Harding Arthur Wontner, as Holmes, sets out to solve the theft of a prize race horse and the murder of his groom. Also starring Ian Fleming and Lyn Harding. Approx. 65 minutes

11348 **Sherlock Holmes in A Study in Scarlet** 1933 Reginald Owen Anna May Wong June Clyde Alan Mowbray. Owen, as Holmes, is called upon to solve a murder on board a train. Approx. 70 minutes



Whether you are discovering these shows for the first time and just want to find out which shows are good to listen to, or are a more advanced collector wanting to know how to get the most out of your equipment, this completely re-written publication running more than 100 pages will be both useful and (we hope) entertaining. Check our website for more details and excerpts: [www.brcradio.com](http://www.brcradio.com)

### Quick Order Form

MAIL TO: BRC PRODUCTIONS, P.O. BOX 158, DEARBORN HTS., MI 48127-0158

4 digit numbers are audio titles  
 5 digit numbers are video titles

Name \_\_\_\_\_ Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_ E-mail \_\_\_\_\_

| STOCK # | TITLE | CD | CASS | VHS | DVD | BOOK | COST |
|---------|-------|----|------|-----|-----|------|------|
|         |       |    |      |     |     |      |      |
|         |       |    |      |     |     |      |      |
|         |       |    |      |     |     |      |      |
|         |       |    |      |     |     |      |      |
|         |       |    |      |     |     |      |      |
|         |       |    |      |     |     |      |      |
|         |       |    |      |     |     |      |      |

Please enclose check or moeny order.  
 Payment must be in U.S. Dollars.  
 Thanks for your order!

MICH. RES. ADD 6% SALES TAX

SHIPPING / HANDLING

TOTAL ENCLOSED \$ \_\_\_\_\_

**BRC PRODUCTIONS • P.O. BOX 158 • DEARBORN HTS., MI 48127-0158**

CLASSIC TV VIDEO - NEW RELEASES/FALL 2003

**\$15.95 EACH • ANY 4 FOR \$60 + SHIPPING**

**Commando Cody** - stars Judd Holden. The exploits of Commando Cody, "Sky Marshal of the Universe", a hero designated by the "interplanetary council" to battle against celestial forces of evil. Approx. 60 minutes per volume. See page "c."

12023 Vol. 1: "Enemies Of The Universe" & "Atomic Peril."

12024 Vol. 2: "Cosmic Vengeance" & "Nightmare Typhoon."

12025 Vol. 3: "War Of The Space Giants" & "Destroyers Of The Sun."

12026 Vol. 4: "Robot Monster From Mars" & "The Hydrogen Hurricane."

12027 Vol. 5: "Solar Sky Raiders" & "S.O.S. Ice Age."

12028 Vol. 6: "Lost In Outer Space" & "Captives Of The Zero Hour."

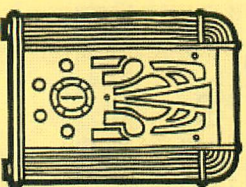
**VIDEO BEST SELLERS & FAVORITES**

08962 **Suspense** - 1953 The radio show actually made it to television (*briefly*). Here's two examples with Walter Matthau and Franchot Tone: "F.O.B. Vienna" and "All Hallow's Eve."

Approx. 60 min.

09301 **Fun Shows** - Classic TV Versions of the radio classics: Jackie Gleason stars in "The Life of Riley" and Willard Waterman as "The Great Gildersleeve." Approx. 60 min.

**LIMITED TIME SPECIAL! TAKE \$1.00 OFF PER VIDEO WHEN ANY 3 OR MORE TITLES ARE ORDERED AT ONE TIME!**



**BRC PRODUCTIONS**

**P.O. BOX 158**

**DEARBORN HTS., MI 48127-0158**

**WWW.BRCRADIO.COM**

**FIRST CLASS MAIL**